

DOCUMENT RESUME

ED 281 816

SO 018 160

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 TITLE A Complete Art Instructor Demonstration: Composition and Value.
 PUB DATE 87
 NOTE 24p.; Chalk drawings will not reproduce clearly.
 PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)
 EDRS PRICE MF01/PC01 Plus Postage.
 DESCRIPTORS Art Appreciation; *Art Education; *Demonstrations (Educational); Higher Education; *Lesson Plans; Secondary Education; Student Teachers

ABSTRACT

A complete art instructor demonstration consists of the following components: (1) goals and/or objectives; (2) examples; (3) vocabulary; (4) media; (5) steps; (6) evaluation criteria; and (7) references. A lesson plan is provided which encompasses those components and becomes the guiding structure for instructional and student organization, learning, creativity and achievement. Seven art examples are provided for use in the lesson plan. The complete instructor demonstration can be used successfully with high school and college students either in group, independent or combination study. The demonstration has also been designed to be used, in part, as a model, for helping student-teachers to prepare an organized, creative, and accountable art instruction lesson. (Author/APG)

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A COMPLETE ART INSTRUCTOR DEMONSTRATION: COMPOSITION AND VALUE

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1987

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Abstract

A complete art instructor demonstration will consist of the following components: Goals and/or objectives, examples, vocabulary, media, steps, evaluation criteria, and references. The lesson plan is the format for these components and such a format is the guiding structure for instructional-student organization, learning, creativity and achievement. Seven art examples are by the author. The complete instructor demonstration can be used successfully as a group, independent or combination study with high school and college students. It has also been designed to be used, in part, as a model, point of departure for helping student-teachers to prepare organized, creative and accountable art instruction.

A COMPLETE ART INSTRUCTOR DEMONSTRATION: COMPOSITION AND VALUE

What is a complete art instructor demonstration? Or, what elements constitute a complete art instructor demonstration?

A complete art instructor demonstration is a good example of the vice versa component of visual literacy: The ability to translate from the verbal to the visual and vice versa. The instructor will introduce students to the demonstration through the use of goals and/or objectives and vocabulary. The presentation of final products, visuals, will follow, or will be combined with the objectives and vocabulary. The visuals will be usually by the instructor, other students, and masters from various references.

It is very important that visuals be presented in such a way that they will motivate students to acquire, practice, value and master, in time, the demonstrated art technique(s). Then, what are the most effective ways of presenting visuals in a demonstration?

There are two effective ways of presenting or using visuals as examples in a demonstration. The first way is to present an unmounted or unframed visual. This example will give students an idea about how the final product from the demonstration will appear. Most important, the second way is to present one or more visuals properly mounted and/or framed and displayed at an

average-student-height eye level. Such a method of framing and displaying will provide students with a perspective of the total spectrum of creativity: From the process to the exhibited product.

However, this student-valuing process is not complete--and neither is the instructor demonstration--until the evaluation process and criteria are discussed with the visuals. The steps for a given art technique may be simplified, well-articulated, but until the instructor uses evaluation criteria, the demonstration is not precisely defined. For how will students come to know that they wholly understand a process, wholly understand what is effective and what is ineffective?

Operational evaluation criteria are the means through which students come to understand what they know and what they create. It is the criteria that help them to perceive the good and original in works of art. If criteria fail to instruct in this way, then the instructor is teaching the unproductive principles of stereotyped imitations and nonhumanitarian learning. That is, students will not be trained to value the significant union and meaning of knowledge, skills and self-expression. Or, their perceptual and aesthetic training will not have included all of the major

educational domain: cognitive, psychomotor, affective. Most important, no form of training is complete until students have acquired a comprehension of every stage of instruction and doing.

Then, what is a complete art instructor demonstration?

It is a humanitarian approach to introducing technique and creativity to students through a flexible, well-organized articulation of verbals and visuals.

Then, what elements constitute a complete art instructor demonstration? The following elements constitute a complete art instructor demonstration: Goals and/or objectives, examples, vocabulary, media, steps, evaluation criteria, and references.

How should these elements be arranged? Is there a format?

The lesson plan is the answer for both questions. In this age of accountability and documentation, the lesson plan will not only be a source for the above needs, it will also provide a flexible form of organization for instructor and students. An example of such an art lesson plan with final products is on the following page.

Composition and Value Lesson Plan

Goal

To create combined line and value compositions of one or more still life objects in 8"x10" formats for an exhibition.

Objectives

1. To use either brown conte crayons or blue pastels to produce compositions of one or more still life objects.
2. To use the big-to-small principle to produce compositions of one or more still life objects in 8"x10" formats.
3. To use line and value to produce a three-dimensional appearance in one or more still life objects.
4. To use value to show a harmonious range of darks and lights in one or more still life objects and their shadows.
5. To use evaluation criteria to select most effective drawing compositions for exhibition.
6. To exhibit completed effective drawing compositions in clearview plastic frames at average-student-height eye level.

Examples of Drawing Compositions

This author created all drawing composition examples (Figs. 1-7).

Vocabulary

Composition is the total image, form; an organization; an arrangement.

Value is lightness and darkness; a range of lights and darks and vice versa.

Line is a mark on a given surface.

Format is the shape of a given surface, e.g., square, vertical, rectangle, oval.

Still Life is an inanimate object or objects, usually fruit, flowers, household utensils, etc.

Conte Crayon is a kind of chalk that is available in colors of red, brown, black.

Soft Pastels are a kind of chalk that can be used in such a way that an effect of a painting can be created.

Fig. 1. Stem side of Lemon. Soft Blue Pastel.

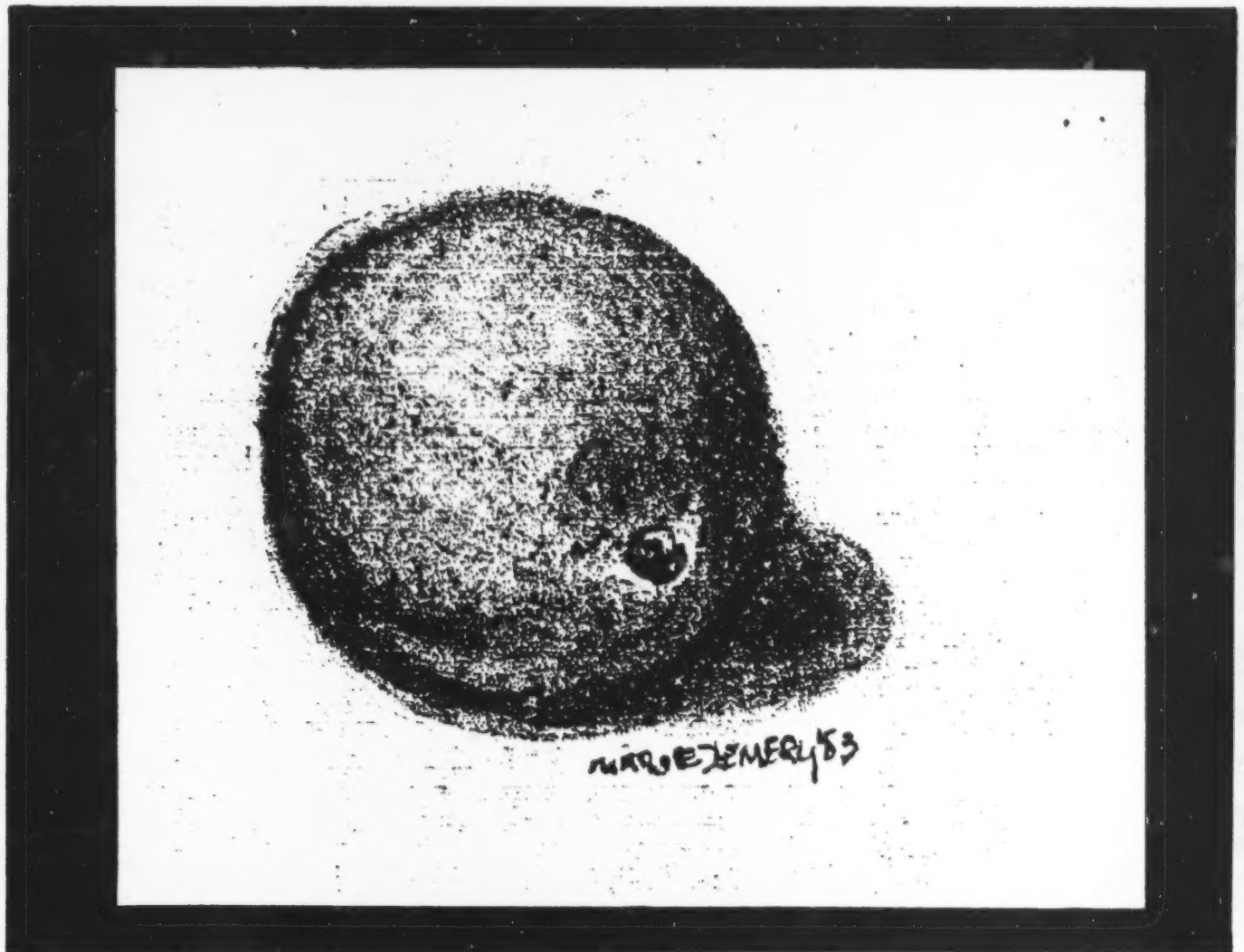


Fig. 2. Nipple side of Lemon. Soft Blue Pastel.



Fig. 3. Pear. Soft Blue Pastel.

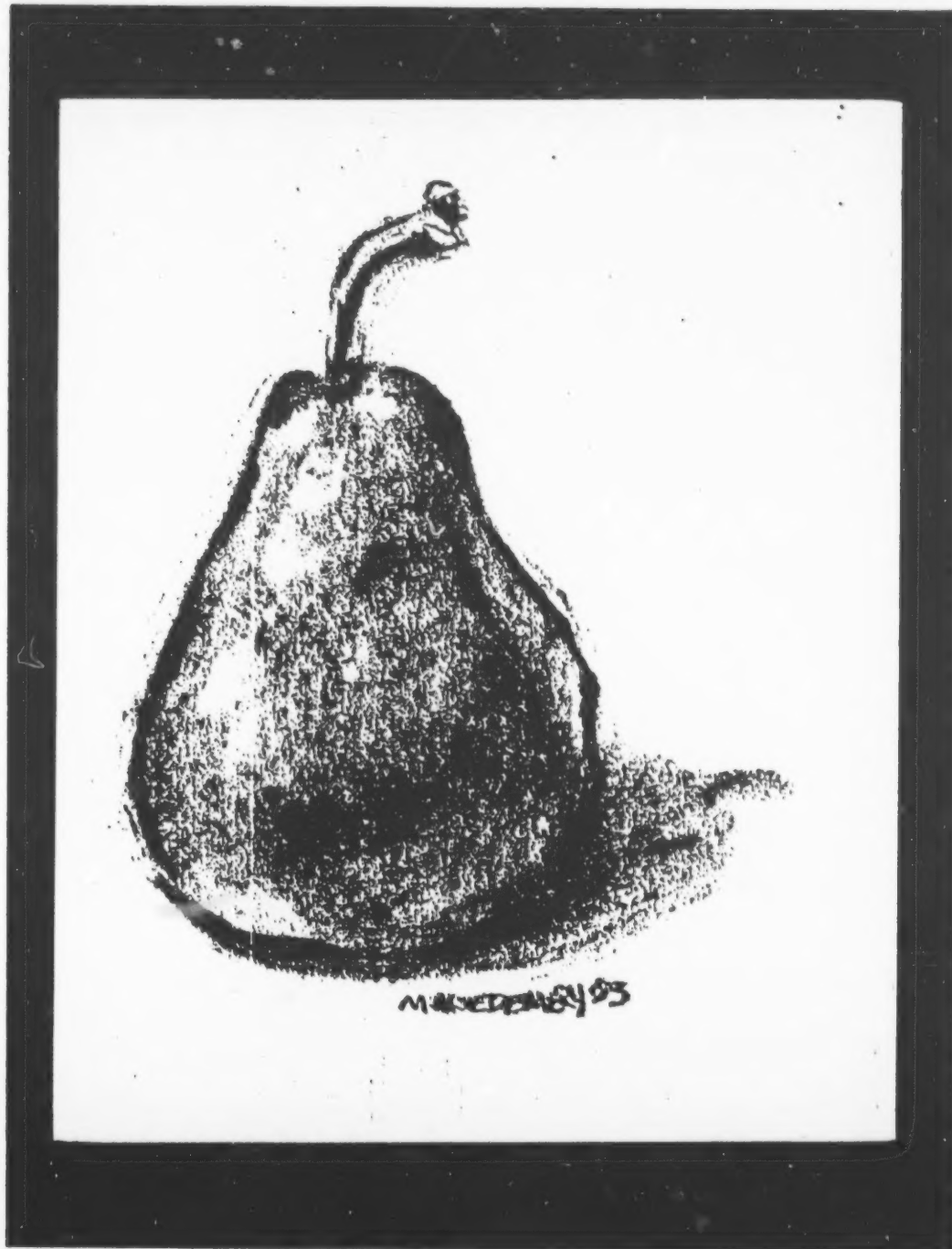


Fig. 4. Two Pears. Brown Conte Crayon.

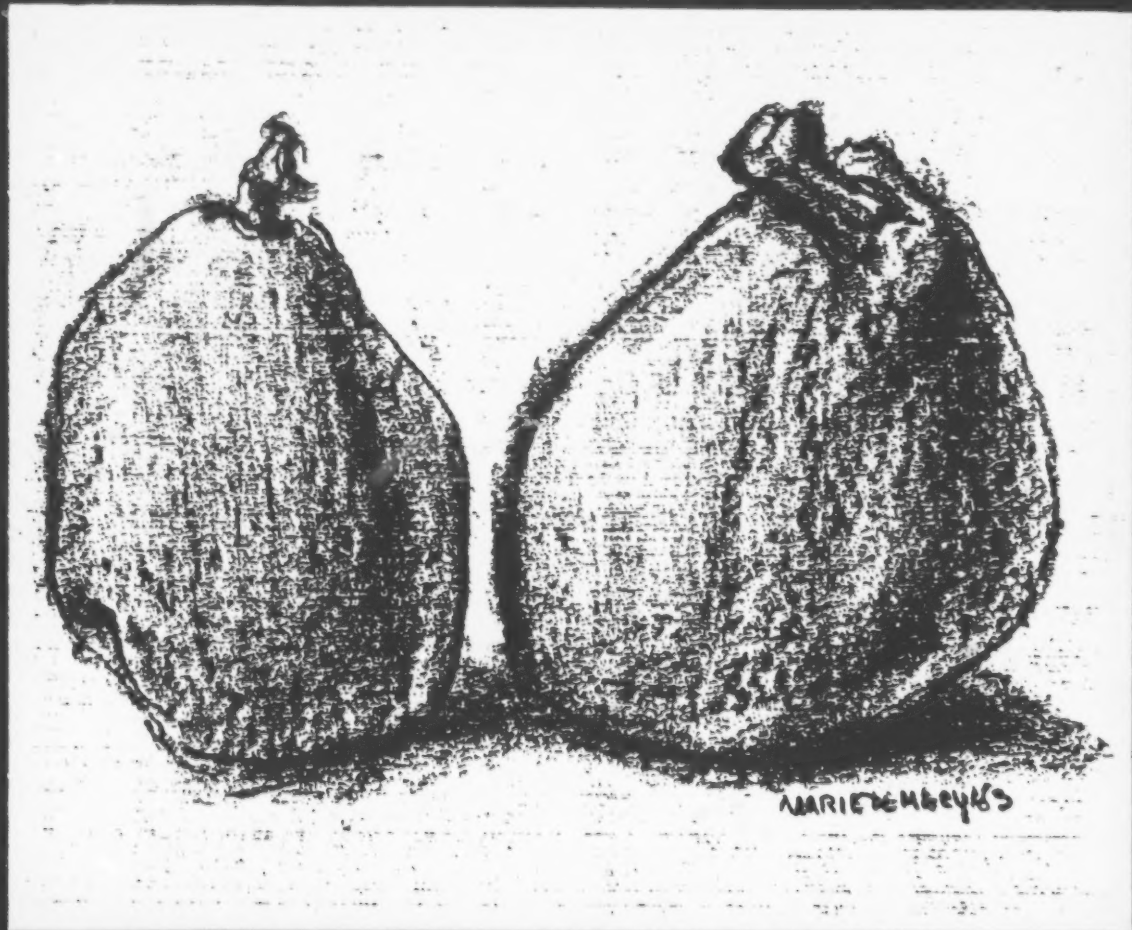


Fig. 5. Banana and Pear. Brown Conte Crayon.



Fig. 6. Lemon and Pears. Brown Conte Crayon.

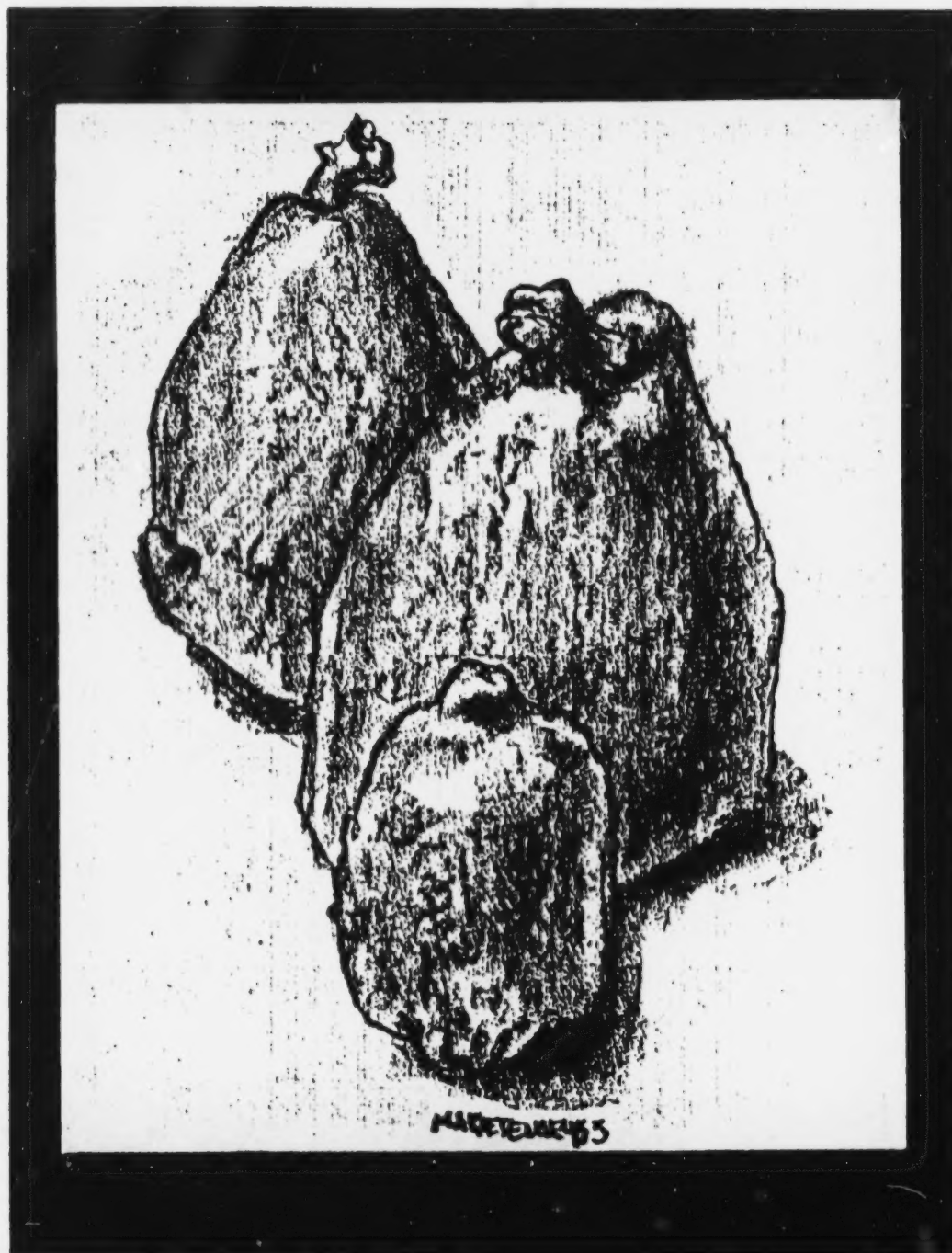
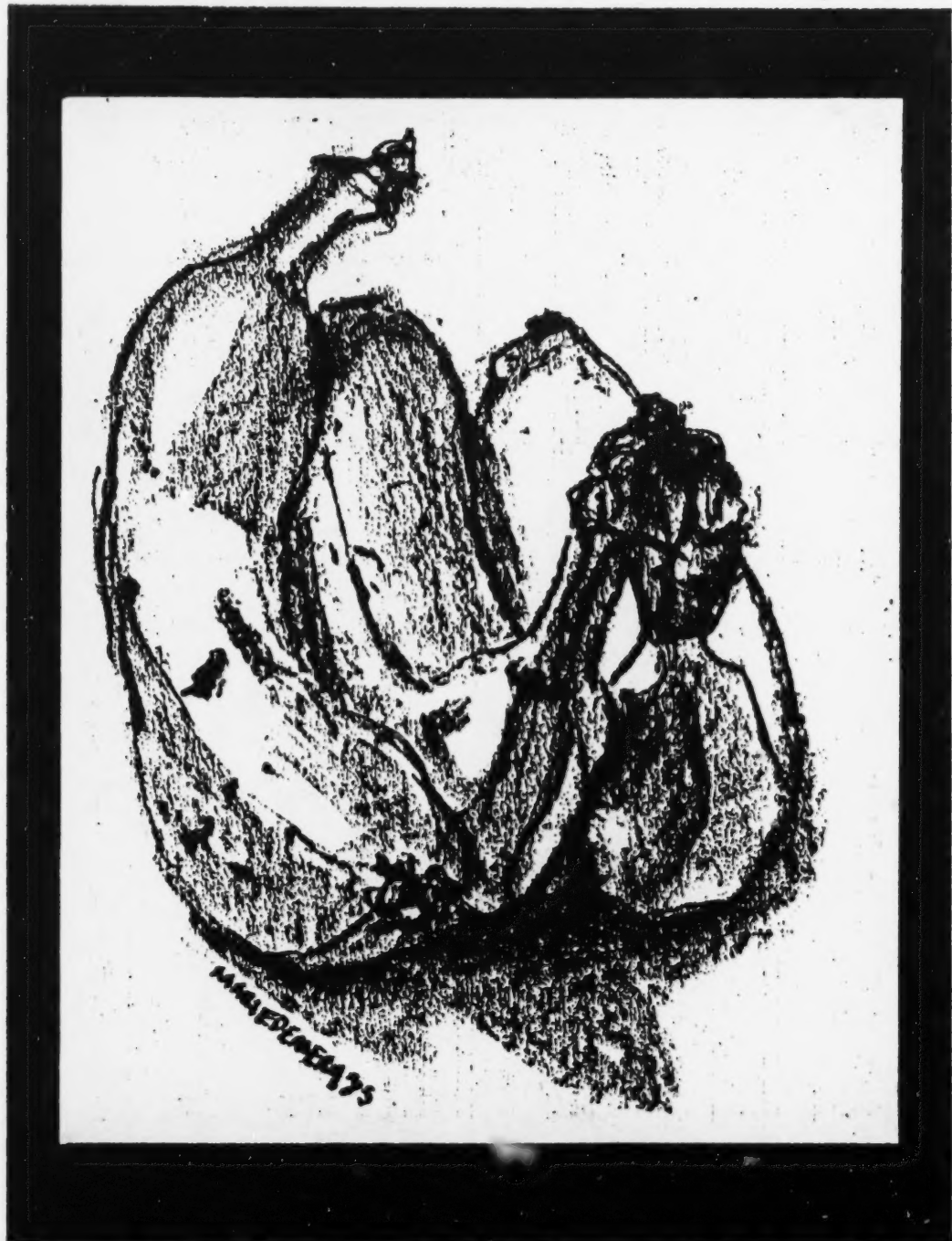


Fig. 7. Bananas. Brown Conte Crayon.



Big-to-Small Principle is the universal essence of composition. In every part of an effective composition, there will be an interrelating contrast in big to small shapes, darks and lights, big to small arrangement.

Three-dimensional is the solid appearance of the length, and thickness of a form. Whereas, two dimensional is a flat appearance of only the length and width of a shape, e.g., a sheet of paper.

Art Gum is an ideal eraser for removing or correcting the early stages of a drawing. There is a limitation; the eraser crumbles. It is not to be used with a completed drawing because a crumbled part may erase or smudge an important area of the composition.

Kneading Eraser is like putty. It can be pulled and stretched into tiny shapes and used many times without crumbling. Because it never crumbles, this eraser is ideal for correcting and cleaning a completed drawing.

Eye Level is the height at which a viewer can look into the format of a work of art. That is, an adult of average height should be able to look into this format. If an adult of average height has to look up to see a work of art, it is not at the correct eye level. The average height of an adult is approximately five feet; whereas, the average height of a child is approximately three feet.

Media

Still Life Objects

All Purpose Drawing Paper Pad, Size 11"x14", or larger

Brown Conte Crayon

Soft Blue Pastel Sticks

Spray Fixative

Clearview Plastic Frames

Natural or Artificial Lighting

Pencil, No. 2, or similar

18" or smaller Metal-Edge Ruler

Art Gum Eraser

Kneading Eraser

Exacto Knife or Paper Cutter

Steps

1. Use a ruler and pencil to create several 8"x10" formats in an all-purpose drawing pad.
2. Select one or more still life objects.
3. If a selection is made of two or more still life objects, select them for size and value differences. Each object should be smaller or larger than the other (Fig. 4) and lighter or darker than the other in color (Fig. 5).
4. For the effective use of natural lighting, place object(s) near a window. Or, a simple reading lamp can be used as the only source for artificial light.
5. If there is a selection of two or more objects, arrange so that there is very little space between each object (Fig. 4). Or, arrange big or small objects in front of each other (Figs. 5 and 6). Or, if shapes of objects are alike, place one or more objects in different positions near each other (Fig. 7).
6. With the arrangement of two or more objects, try to emphasize a contrast between their light and dark colors (Fig. 5).

7. Study the object(s).
 - A. Look for the edges of the object(s).
 - B. Look for the big and small parts of the object(s).
 - C. Look for the big parts of the object(s).
 - D. Look for the small parts of the object(s).
8. Squint your eyes to study the value range in the object(s) and shadow(s).
 - A. Look for the dark and light areas in the object(s).
 - B. Look for the light areas in the object(s).
 - C. Look for the dark areas in the object(s).
9. Begin drawing in an 8"x10" format, starting with any part of the object(s).
10. To emphasize and use the big-to-small principle, exaggerate or reduce the size of the object(s) and shadow(s).
 - A. If you are drawing a single object, create a shadow smaller than the object.
 - B. If you are drawing two or more objects, create one object larger than the other and create all shadows as the smallest part of the composition.

11. Once you have created a line drawing of the object(s) in the 8"x10" format, check to see if the big-to-small relationship is present on each side of the format.
12. If the big-to-small relationship is not present in one or more sides of the format, use art gum to erase and correct parts of the drawing until the principle is achieved.
13. Once a satisfactory big-to-small principle has been achieved in the composition, begin adding dark and light areas until most or all of the parts of the object(s) and shadow(s) are completely covered with a value range.
 - A. Indicate darkest darks in every part of object(s) and shadow(s).
 - B. Indicate medium darks in every part of object(s) and shadow(s).
 - C. Indicate medium value range in every part of object(s) and shadow(s).
 - D. Indicate light medium value range in every part of object(s) and shadow(s).
 - E. The highlights of the still life can be the actual paper or a lighter range of value.
 - F. The above five values are enough for completion of the drawing, or the drawing can be further developed by

indicating other lighter or darker values in the object(s) and shadow(s).

14. The total value range--from dark to light--can be blended together by either gently dragging the flat part of the chalk across the created objects or by rubbing with a finger or soft material such as kleenex.
15. Once you have decided that you have completed a drawing composition, if needed, use a kneading eraser to clean it, remove unnecessary lines and smudges.
16. Spray fixative, about 12 inches away from the drawing, to prevent further smudging of chalk.
17. To create other still life compositions, repeat steps 2-14.
18. Use evaluation criteria to select most effective drawing compositions.
19. Use a paper cutter or exacto knife and metal-edge ruler to cut out the 8"x10" format of the completed drawing composition.
20. Insert cut out formats into clearview plastic frames.

21. Exhibit framed composition at average height eye level.
22. Evaluate again, using the same criteria.

Evaluation Criteria

Objectives, Media and Skills

1. Were brown conte crayons or soft blue pastels used to produce a composition of one or more still life objects?
2. Is the big-to-small principle present in the drawing composition?
3. Is there a three-dimensional appearance in the drawing composition?
4. Is there a harmonious value range in the still life and shadow(s)?

Unity

5. Is there an interrelationship of big and small parts, values, and shadow(s)?

Originality

6. Is the drawing composition unusual?
7. Is there a rearrangement, exaggeration, simplification of parts of the drawing composition?

8. Is the drawing composition a satisfying result?

9. Is the drawing composition a surprise?

Eye Level

10. Is the drawing composition displayed at an appropriate eye level?

Utilization of Demonstration

This particular instructionally designed art demonstration can be used successfully as a group or independent study with high school and college students. The instructional strategies can also be combined. For independent study, students can use it as a take-home assignment. As a group study, this take-home assignment can be continued in the classroom with all students. It is also a model for motivating student-teachers to prepare art instruction that embraces the total spectrum of creativity and accountability--from goals, steps, evaluation criteria to references.

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